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THE DECORATOR AND FURNISHER.

I should add that my illustrations and descriptions are typical of only a few of the many specimens of Japanese bronzes to be found in the South Kensington Museum, whilst the Chinese examples have been alluded to in order to show the true origin of Japanese work in bronze, and by way of contrast on certain generic points.

THE MARQUAND HOUSE.

THE Marquand house is situated in Madison avenue, and as the name implies is the residence of Mr. H. G. Marquand.

Externally the house may be described as French Renaissance in character, though in detail this style is not adhered to. It is quiet and unpretentious in general effect, the lower part being of warm colored sandstone, while the upper portion is built of red brick with stone dressings, and the roof covered with green slate. The main entrance is at the side with outside steps leading to open porch, the ceiling of which is formed of richly colored old tiles from Spain set in panels. The door opens into an ante-hall, which has a high dado of dark color, with a deep frieze of gold, forming the background for figure decoration; it contains upholstered seats, and from it are two wide doorways, one leading to the guest stairs the other to the hall. These guest stairs give access to retiring rooms, which are in close proximity to the first gallery of the hall and the main staircase. The larger hall, which may be called Renaissance in design, is the full height of house, and lighted from roof, with staircase of light oak, having richly carved notch board, and at each floor level a gallery with open balustrade. On the walls of part of the lower portion are panels of fine old Moresque tiles, with the intervening spaces covered with old Spanish leather. Valuable old English and other tapestries cover portions of the wall space, and on the higher landings large pictures are hung. For the furnishing of the hall old English carved oak has been used, a finely carved center table from Chester being a prominent feature; in the fireplace is a large dog grate, and in the spandrel of the first flight of stairs is a small fernery and miniature waterfall and fountain.

At the right hand side of the hall is the entrance to the salon, which is designed and carried out on the basis of the Greek style. It is an oblong apartment, with the door in the center of the long side; windows at one end and the fireplace at the other. Opposite the entrance is a recess divided from the room by marble pillars, and through glazed openings behind may be seen a small conservatory filled with flowering plants and ferns. Round the room is a low dado of polished warm colored marble formed in panels. The architraves and linings to recesses of windows are of warm, yellow-toned marble, moulded and carved, and round the whole room a sculptured statuary marble frieze extends, which was executed in Rome by eminent Italian sculptors. The walls are hung with silver gray silk, forming the background to many valuable pictures, including works by Rembrandt and other old masters, together with works by Alma Tadema, R. A., including his "Reading of Homer." In the center of the ceiling is a large panel with beautiful figures on a gold ground painted by Sir Frederick Leighton, P. R. A., and his assistant, Mr. James Ward, now Head Master of the Macclesfield School of Art. This formed his most important contribution to the exhibition of the Royal Academy some years ago. Round as it is the centre is paneling of cedar wood, oiled so as to be of dark tone. The open fireplace has a marble mantel the full height of the room, with classic busts in the panels of the upper part, and on the parquet floor are fine skins.

The exquisite furniture for this salon was made in England, being designed by Alma Tadema to harmonize with the general style of the room. It is all very elaborate and distinctively Greek in form, with the framing generally of ebony, beautifully inlaid with carved ivories and mother-o'-pearl and boxwood; the mouldings and carvings are particularly refined and delicate. The long settees and chairs have coverings of silver gray silk, embroidered with patterns which are reproductions of classic examples.

The grand piano is similarly made and inlaid, and the music cabinet is a magnificent piece of furniture. There are two tripod tables with Algerian onyx tops of great beauty.

The conservatory, which leads from the salon, is filled with ferns and flowering plants, arranged on ornamental rock work, over which runs streamlets with miniature pools and waterfalls, all very effectively lighted in the evening by electric lights. The windows are elaborately painted with Renaissance designs so as to obscure the view from the avenue.

A small withdrawing room from the salon is a wondrously beautiful example *a la* Alhambra. The mantel piece is of delicately colored marble, richly carved, and the walls, greatly enriched in low relief, are decorated in cream and gold, with frieze and ceiling of old Moresque tiles of magnificent color set in panels. Some pieces of low toned but gorgeous lusterware pottery aid the chaste and rich effect of the room.

Again entering the hall, a large doorway on the opposite side to the salon entrance to the parlor, which is bewildering in its richness and profusion. Here the style chosen is Japanese of a very pronounced type, and carried out with close attention to detail. It is a perfect marvel of ingenuity and quaint conceits magnificently carried out. Mr. Marquand has for many years been an ardent collector of Japanese curios, old carved ivories, wondrous specimens of lacquer work, embroideries, pottery, etc., and these have been incorporated in the design. The room is oblong with bay window at one end and fireplace in semi-recess at the other.

The walls at the side for about seven feet high have continuous open cabinets made of Quebrache wood from Brazil. This wood when polished is of a dull terra-cotta red color, and is one of the very hardest obtainable. There is great difficulty in working it; but this has not been taken into consideration in the design, which is crowded to the utmost elaborate detail—cut and carved and molded with infinite variety. Recesses of various sizes are formed, panels of lacquer work being let in the backs. In these recesses are placed rich and rare Japanese and Chinese pottery, mostly vases of beautiful and curious forms, and of rich self colors—turquoise and celadon perhaps prevailing.

The fireplace in recess at end is a wonderful piece of design and a marvel of work. It almost defies description, and it must suffice to say that it would be utterly impossible to elaborate it further than it is at present. Some splendid old Japanese bronzes have been incorporated in the design with excellent effect. At the side is a richly stained-glass window, painted in strong and vigorous colors by LaFarge, and illuminated from behind by the electric light.

Round the room is deep frieze of specially manufactured silk, which was embroidered in Japan. The ceiling is of paneled wood. Richly embroidered silks of beautiful and delicate colors are used as hangings, and in the furniture the Japanese feeling has been carried out; but comfort

has not been sacrificed. Altogether the room is quite unique, and at every turn there is an astonishing amount of variety and interest.

En suite with this gorgeous parlor is the dining room, which has been designed and decorated after the manner of Elizabethan house in England. The room is wainscoted, and in the large open fireplace is an old-fashioned dog grate. The furniture is all in the same style, darkened oak being used throughout, and to insure accuracy of form and detail, the whole of the appointments were sent from England, special care having been taken to follow the old examples in the designs.

Service to the dining-room is from the butler's pantry adjoining it, as is usual in almost all American houses. Here the fittings are of polished mahogany, while all the conveniences for work are of the most complete description. The kitchen, etc., are in the sub basement, and are fit adjuncts to the house, marble being freely used and the walls tiled.

On the first floor and throughout the same lavish profusion reigns. The library and boudoir, though not quite so striking as the apartments already described, are richly decorated and splendidly appointed. The principal sleeping apartments are very elaborate with beautifully finished dressing and bath rooms adjoining. Each of these suits of rooms is finished in a different style, as much care having been exercised in them as in the reception rooms. They are fitted and finished in various kinds of wood, the walls hung in many cases, with old and costly silks, or richly decorated by well-known American artists. On the walls of the rooms and corridor are valuable etchings and engravings, besides many water colors from English exhibitions. The numerous fixed wardrobes or clothes closets are fitted up with cedar wood.



CHINESE BRONZE VASE OR INCENSE-BURNER.